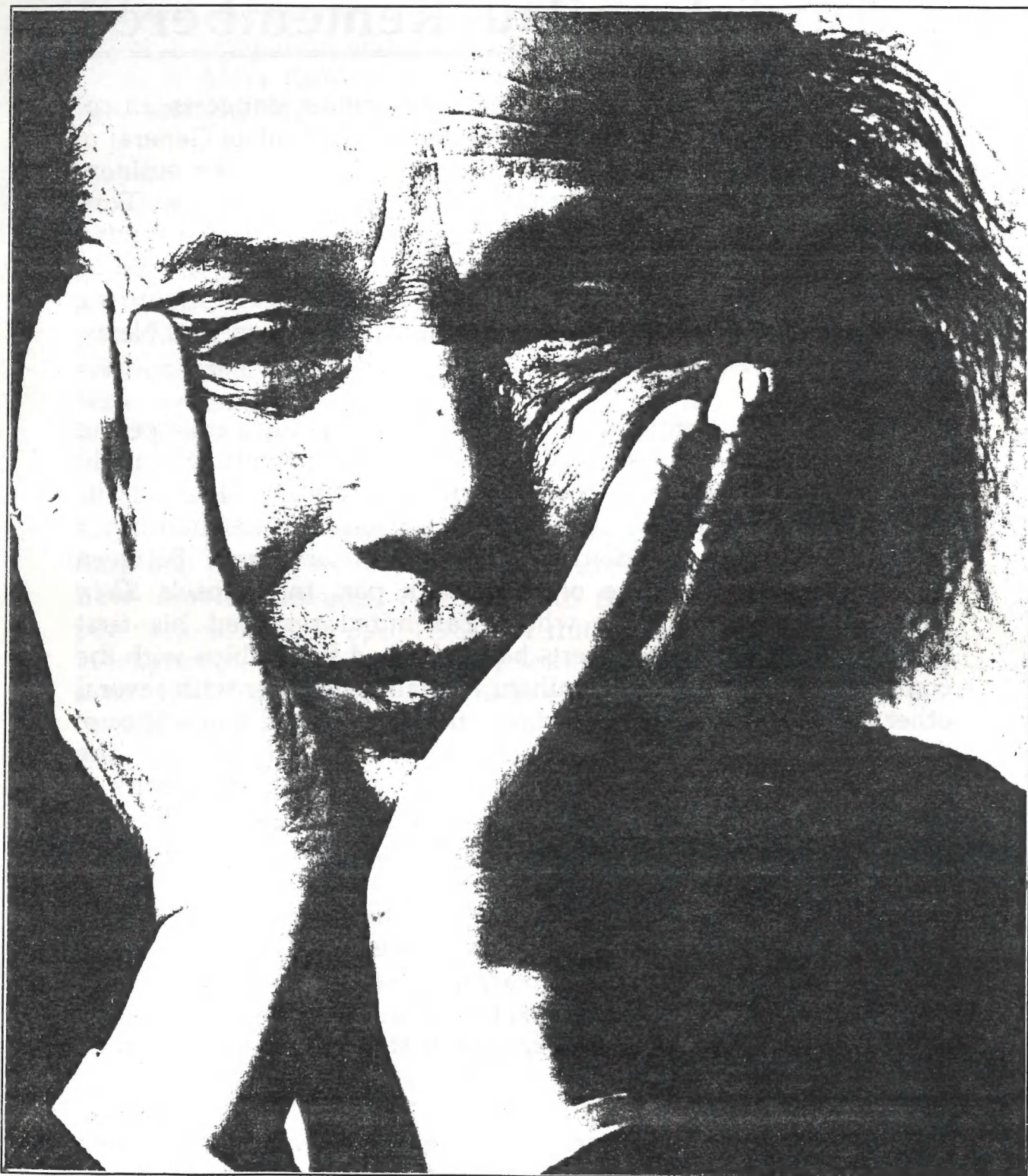


new music concerts presents
Toru Takemitsu Remembered



8:00 pm Thursday February 20 1997 (film at 7:00)
The Glenn Gould Studio / Canadian Broadcasting Centre

new music concerts presents **Toru Takemitsu Remembered**

On Thursday February 20th, 1997, new music concerts, in co-operation with the Japan Foundation and the Consulate General of Japan, observes the first anniversary of the death of the eminent Japanese composer **Toru Takemitsu** with a memorial tribute, **Toru Takemitsu Remembered**. Nine of this much-loved artist's chamber works, dating from 1959 to his final composition, will be presented by the New Music Concerts Ensemble and soloists, including flutist/conductor Robert Aitken, harpist Erica Goodman, and Nexus percussionists Robin Engelman, Bob Becker and John Wyre.

Born in Tokyo on October 8, 1930, Takemitsu had only a brief period of study with the composer Yasuji Kiyose and was mainly self-taught as a musician. It was while he was a pupil of Kiyose in 1948 that he met his contemporaries Hayasaka and Matsudaira, who had much to teach him about traditional Japanese and Asian music. Between 1950 and 1952 the three of them took part in Kiyose's *Shin Sakkyokuha Kyokai* group, where Takemitsu received his first performances. At these concerts he established friendships with the composers Joji Yuasa and Kuniharu Akiyama; together with several other painters, poets and performers they established a new group, the *Jikken Kobo* (Experimental Workshop), dedicated to the performance of mixed media works. Takemitsu's contributions to their repertoire included some of the earliest examples of *musique concrète*, free improvisation, graphic notation and aleatoric music.

Takemitsu came to international attention as a result of the lavish praise Stravinsky expressed after hearing his *Requiem* for strings in 1959. Henceforth Takemitsu's career blossomed. All his future compositions were commissioned works. He enjoyed travelling throughout the world to prepare the first performances of these pieces and to discuss his music.

In 1962 Takemitsu became the first composer to write for Japanese instruments in a Western manner, introducing the lute-like *biwa* in the film *Seppuku* and pairing the instrument with the *shakuhachi*

(bamboo flute) in his 1967 orchestral work *November Steps* (commissioned for the 125th anniversary of the New York Philharmonic; the first recording of the work was performed by the Toronto Symphony under Seiji Ozawa). Takemitsu's scores for the films of Akira Kurosawa (including the classics *Dodes'kaden* and *Ran*) brought his music to an even larger audience in the 1970s & 80s.

Robert Aitken brought the composer to Canada for festival performances of his chamber music in 1975 and 1983. The close friendships that developed between Mr. Aitken as well as the members of the Toronto-based NEXUS percussion ensemble led to the composition of a number of works which received their first performances through **new music concerts** auspices. The special relationship that continues to exist between Takemitsu and Canada was formally recognized in 1996 when the composer was posthumously awarded the highly prestigious Glenn Gould Prize.

Works to be performed include *Masque* (1960) for two flutes; *Sacrifice* (1962) for flute, lute and vibraphone; *Stanza II* (1971) for harp and tape; *Voice* (1971) for solo flute; *Bryce* (commissioned by **new music concerts**, 1976) for alto flute, two harps and two percussionists; *Rain Spell* (1982) for flute, clarinet, harp, piano and vibraphone; *Itinerant* (1989) for solo flute; *and then I knew 'twas wind* (1992) for flute, viola and harp; and Takemitsu's final work, *Air* (1995) for solo flute.

The performance will be preceded at 7:00
with a **video portrait** of Toru Takemitsu.

The concert takes place at 8:00 in the **Glenn Gould Studio**
at the **Canadian Broadcasting Centre, 250 Front Street West.**

Admission is \$18.00, \$9.00 for students and seniors.

Reservations are recommended; please contact the
Glenn Gould Box Office at (416) 205-5555.

This memorial concert is generously supported by:

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